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Revised Edition
1915 - 1925
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City of Manchester Art Gallery.

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EXHIBITION OF

The MacLeod Collection

OF

Flemish Lace.

Autumn, 1915.

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CATALOGUE ONE PENNY.

2390
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1915.

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HOURS OF OPENING:

Weekdays, from 10 a.m. till dusk.

Sundays, from 2-30 till 5 p.m.

The Tea Room is now open for the accommodation of Visitors to the Art Gallery, each week-day, from 10 a.m. to 6 p.m. It is closed on Sundays.

SCOTLAND LIBRARY MUSEUM

15 IX. 1915

The MacLeod Collection of Flemish Lace.

OF the numerous Exhibitions which have been held from time to time in the Manchester Art Gallery, several from the character of their contents or the history of their provenance have made a personal as well as æsthetic appeal to the public. In the case of the present Exhibition it may safely be said that however deep the interest it will doubtless arouse on the grounds of the intrinsic beauty and rarity of the specimens, it will be remembered as much for reasons that touch not only our personal but our national sympathies. But for the occupation of Belgium by the Germans the MacLeod collection of lace would never have been shown in Manchester in 1915. As it is, it was only brought from its home in Ghent on the very day the Germans took possession of the town. What is here catalogued does not represent the entire collection. Some of the most striking pieces in it were framed and hung in rooms of the house, and were too cumbersome to be removed, while other pieces which have more interest to the owner than they would have to the public have been withdrawn. Similarly, the handful of Flemish jewels and gold coins, which have been put in two of the cases containing lace, is only a fraction of what in the hurry of the moment had necessarily to be left behind. Seeing however that the coins were actually in Manchester, and were not at all likely to be familiar except possibly to a few collectors, and that the jewels were designed to be worn with the lace—the beautiful effect of which may be noted in the canvases of Memling and other early Flemish masters—it was considered worth while to show them with the lace with which they were brought over to England.

The Collection has been made during the last fifteen years with the object of illustrating historically by every example still available such varieties of Flemish lace as have been produced from the end of the 16th till the end of the 19th centuries. It also includes a few examples of old French and Italian, and of modern Russian lace, as well as some specimens of embroidery, though the Russian lace and the embroidery are not being shown in the Exhibition. Each kind of Flemish lace is represented by numerous specimens, which take the form either of simple lengths of lace (or fragments of lengths), or of articles of apparel and domestic use, such as shawls, sunshades, cuffs, collars, caps, or pocket-handkerchiefs. Some of these specimens compel admiration for their fine technical accomplishment, some delight the eye by the simplicity or the intricacy of exquisite pattern, while others are interesting from their extreme rarity. In many we find a combination of rarity, perfection of workmanship, and beauty of design.

The designation "Flemish" lace is used to indicate lace that has been made in the provinces of Flanders, Brabant, and Antwerp; that is to say, in the Flemish as distinct from the Walloon provinces of Belgium. It also includes lace made at Lille, Valenciennes, and other places in the north-eastern provinces of France, which have been the scene of some of the fiercest fighting in the present war. The geographical definition is not to be interpreted therefore quite literally. Thus Valenciennes lace did not originate in Valenciennes, but was introduced into the town by an Antwerp woman, and from Valenciennes it was re-introduced all over Flanders and more especially to Ypres, Courtrai, and the neighbourhood. Again, all Brussels lace does not come from Brussels any more than all Delft pottery comes from Delft. The name, in fact, indicates a type rather than a locality. In the case of Binche lace—Binche being a small town in the Walloon province of Hainault—the owner of this collection is of the opinion that it must have been made in the province of Flanders as well: at Bruges, for example, in the late 17th and the early 18th centuries. Into such controversial matters it is not possible to enter here, nor can the differentiation

of the laces in the collection be more than very roughly indicated. Indeed, experts have not yet succeeded in arriving at a really scientific and therefore generally accepted classification of all the known varieties of lace. The following summarized arrangement which has been made by Madame MacLeod of the laces in her possession has the merit of bearing the practical test of its accuracy in the illustrations supplied by the specimens themselves. The classification (which can be extended to include other varieties of lace but is here confined to what is in the collection) is as follows :—

Lace is made either (A) with the needle or (B) on a pillow with bobbins, or else (C) by a combination of the two methods.

(A) Needlepoint lace includes Point d'Alençon, Point d' Argentan, Point de Bruxelles, Point de Venise, &c.

(B) The majority of the Flemish lace is pillow-made lace, which may be of three kinds.

1. Lace with the same threads for both the ground, which is usually mesh, and the design ; the ground and the design being worked simultaneously. This kind is limited in size by the dimensions of the pillow and the number of bobbins that can be used on it. Sometimes as many as a thousand bobbins may be used on a single pillow. Under this heading are included Valenciennes, Malines (Mechlin), Lille, Binche, Guipure de Paris, Vieux Point de Paris, and Vieux Point de Flandre. Chantilly lace also comes under this heading, for it is made with identical threads for both the ground and the design, which are worked simultaneously, only instead of being in one single piece, it is made in fragments, which are afterwards sewn together. The method of joining up separate fragments enables this kind of lace to be unlimited in size.

2. Lace with the ground, which is usually mesh, and the design worked separately with different threads. This kind also is unlimited in size, as the ground and the design are not made simultaneously ; the design being made separately from the ground, and, as it were, encrusted on to it after

the design has been completed. Examples of this kind are Old Brussels, Point d'Angleterre, and Ghent lace.

3. Lace in which no mesh is used, the design being held together by "brides" or "ties." Some examples of old Flanders lace are of this sort.

(C) An example of pillow-made lace combined with needlepoint is to be found in the 17th century Flanders lace called in Flemish "Lintjeskant." In this the pattern consists of arabesques of pillow-made tape, and the interstices are filled in with needlepoint. Modern Brussels lace (corresponding to Honiton lace) and Brussels appliqué are both pillow-made lace in which the filling in of the pattern may be (though it is not always) made of needlepoint. In Brussels appplique the lace is applied on a foundation of tulle.

This classification does not include one or two kinds such as Duchesse and its derivatives, which could only be discussed in their relation to other laces at greater length and with more technical details than this brief preface would warrant.

It is probably unnecessary to add that there is not a single piece of machine-made lace in the whole collection, with the exception of No. 309, which is included in order to show how skilfully imitation can be made to resemble real lace.

In view of the close connection which exists between cotton and the Manchester atmosphere, it may be of interest to add that on account of the extreme thinness and delicacy of the flax thread employed for Binche lace, a thread which could not resist the ordinary temperature of the day, the old examples such as Nos. 47–56, 121–126 were made in damp cellars by the light of a tiny lamp. There is no lace in existence more delicate than some of this old Binche lace, whereas the modern Binche, of which there is purposely no specimen in the collection, is quite coarse by comparison, for it is made of cotton instead of with flax, which was practically the only thread used for lace in old days. In Chantilly lace, however, which was made in France in the later part of the 18th century and was introduced into Flanders at the beginning of the 19th, the thread is made of silk.

LAWRENCE HAWARD.

CATALOGUE.

1 FLOUNCE, old Brussels, with needlepoint applique and *droschel* ground; 18th century.

2 OLD BRUSSELS, Point d'Angleterre, with *droschel* ground; 18th century (Louis XVI.).

3 OLD BRUSSELS, Point d'Angleterre, with *droschel* ground; 18th century.

4 POINT D'ARGENTAN; 18th century (Louis XV.).

5 FRONT OF FLEMISH CAP, Flanders, design of Pomegranate, made in the manner of Valenciennes; 18th century.

6 FRONT OF FLEMISH CAP, Flanders, design of Pomegranate, made in the manner of Valenciennes; 18th century.

7 FRONT OF FLEMISH CAP, Flanders, design of Pomegranate, made in the manner of Valenciennes; 18th century.

8 Similar to 7; *withdrawn*.

9 FRONT OF FLEMISH CAP, Vieux Point de Flandre; called Pot lace (*pottekant*); 18th century.

10 FLEMISH CAP, Vieux Point de Flandre, Pot lace (*pottekant*); 18th century.

11 FLEMISH CAP, Vieux Point de Flandre, Pot lace (*pottekant*); 18th century.

12 FLEMISH CAP, Vieux Point de Flandre, Pot lace (*pottekant*); 18th century.

13 FLEMISH CAP, Vieux Point de Flandre, Pot lace (*pottekant*); 18th century.

14 Similar to 13; *withdrawn*.

15 FLEMISH CAP, Vieux Point de Flandre, Pot lace (*pottekant*), 18th century.

16 FRONT OF FLEMISH CAP, Vieux Point de Flandre, Pot lace (*pottekant*); 18th century.

17 VALENCIENNES; 18th century (Louis XV).

18 VALENCIENNES; 18th century.

19 HANDERCHIEF, cambric, edged with Valenciennes.

20 FLOUNCE, Vieux Point de Paris; 18th century.

21 FRONT OF DUTCH CAP, Lille lace, made at Turnhout; 19th century.

22 FRONT OF DUTCH CAP, Lille lace, made at Turnhout; 19th century.

23 FRONT OF DUTCH CAP, Lille lace, made at Turnhout; 19th century.

24 FLOUNCE, Lille lace, 19th century.

25 FRONT OF DUTCH CAP, Lille lace, made at Turnhout; 19th century.

26 DUTCH CAP, edged with Lille lace; 19th century.

27 DUTCH CAP, edged with Lille lace; 19th century.

28 FLOUNCE, old Brussels; 18th century.

29 FLOUNCE, old Brussels; 18th century.

30 FLOUNCE, old Brussels; 18th century.

31 FLOUNCE, old Brussels; 18th century.

32 VIEUX POINT DE FLANDRE, in the manner of Mechlin; 18th century.

33 Similar to 32; *withdrawn*.

34 FLOUNCE, Vieux Point de Flandre, in the manner of Mechlin; 18th century.

35 VIEUX POINT DE FLANDRE (*trollekant*); 18th century.

36 VIEUX POINT DE FLANDRE, in the manner of Mechlin; 18th century.

37 BINCHE; 17th century.

38 FLANDERS, in the manner of Binche; 17th century.

39 LAPPET, Valenciennes; 18th century (Louis XV).

40 FRAGMENTS OF BINCHE INSERTIONS WHICH HAVE BEEN USED AS EDGINGS OF ECCLESIASTICAL ROBES; 17th century.

41 BINCHE; 17th century.

42 BINCHE; 17th century.

43 BINCHE; 17th century.

44 BINCHE, two pieces; 17th century.

45 LAPPET, Valenciennes; 18th century (Louis XV).

46 CHALICE COVER, Valenciennes pattern on Mechlin ground; 17th century.

47 CROWN OF CAP, Binche; 18th century.

48 OLD BRUGES; 17th century.

49 BINCHE; 17th century.

50 BINCHE; 18th century.

51 BINCHE; 17th century.

52 BINCHE; 18th century.

53 BINCHE; 17th century.

54 BINCHE; 17th century.

55 BINCHE; 17th century.

56 BINCHE; 18th century.

57 STEINKIRK CRAVAT, two pieces, Flanders; 17th century.

Macaulay in the "History of England," Vol. IV., Chapter xix. speaking of "The Battle of Steinkirk, 1692," says: "The people lined the roads to see the princes and nobles who returned from Steinkirk. The jewellers devised Steinkirk buckles; the perfumers sold Steinkirk powder. But the name of the field of battle was peculiarly given to a new species of collar. Lace neckcloths were then worn by men of fashion

and it had been usual to arrange them with great care. But at the terrible moment when the brigade of Bourbonnais was flying before the onset of the allies, there was no time for foppery, and the finest gentlemen of the Court came spurring to the front of the line of battle with their rich cravats in disorder. It therefore became a fashion among the beauties of Paris to wear round their necks kerchiefs of the finest lace studiously disarranged; and these kerchiefs were called 'Steinkirks.'"

58 CHURCH CLOTH (*Corporal*), edged with Flanders; 17th Century (Albert and Isabella).

59 CHURCH CLOTH (*Corporal*), in fine linen edged with Flanders; 17th century (Albert and Isabella).

The lace which is classified as being of the time of Albert and Isabella, is also known as Dutch lace, either (according to some) because it was made in Holland as well as in Flanders, or (according to others) because it was made for the Dutch market, just as Point d'Angleterre was so called because it was made for the English market.

60 FLANDERS; 17th century.

61 FLANDERS; 17th century.

62 FLANDERS; 17th century.

63 BAS D'AUBE, Point coupé.

64A FRAGMENT (Virgin, Child and Stars), old Brussels; 17th century.

B FOURTEEN FRAGMENTS, old Brussels; 17th century.

c BRUSSELS NEEDLEPOINT; 19th century (Louis Philippe).

d COLLAR, Brussels needlepoint; 19th century (Louis Philippe).

e BRUSSELS NEEDLEPOINT; 19th century (Louis Philippe).

f POINT D'ALENÇON; 18th century (Louis XVI.).

g COLLAR, dress trimming, and cuffs, Brussels needlepoint; 19th century.

h BARBE, Brussels needlepoint; 19th century (Louis Philippe).

i COLLAR, Old Brussels pillow and needlepoint; 19th century.

j COLLAR, Brussels needlepoint; 19th century.

k BRUSSELS NEEDLEPOINT; 19th century (Louis Philippe).

l COLLAR, Brussels needlepoint; 19th century.

m FLOUNCE, Brussels needlepoint; 19th century (Louis Philippe).

65 FLANDERS; 17th century (Albert and Isabella).

66 FRAGMENT, Flanders; 17th century (Albert and Isabella).

67 FLANDERS; 17th century (Albert and Isabella).

68 FRAGMENT, Flanders; 17th century (Albert and Isabella).

69 FLANDERS; 17th century (Albert and Isabella).

70 FRAGMENT, Flanders; 17th century (Albert and Isabella).

71 FLANDERS; 17th century (Albert and Isabella).

72 FLANDERS; 17th century (Albert and Isabella).

73 FLANDERS; 17th century (Albert and Isabella).

74 FLANDERS; 17th century (Albert and Isabella).

75 THREE FRAGMENTS, Flanders; 17th century (Albert and Isabella).

76 FLANDERS; 17th century (Albert and Isabella).

77 FLANDERS; 17th century (Albert and Isabella).

78 FLANDERS; 17th century (Albert and Isabella).

79 FRAGMENT, Flanders; 17th century (Albert and Isabella).

80 FLANDERS; 17th century (Albert and Isabella).

81 FLANDERS; 17th century (Albert and Isabella).

82 FRAGMENT, Flanders; 17th century (Albert and Isabella).

83 FLANDERS; 17th century (Albert and Isabella).

84 OLD MILANESE; 17th century.

85 OLD RUSSIAN LACE, or possibly old Milanese; 18th century.

86 FLANDERS; 17th century (Albert and Isabella).

87 FRAGMENT, Flanders; 17th century (Albert and Isabella).

88 FRAGMENT, Flanders; 17th century (Albert and Isabella).

89 THREE FRAGMENTS, Flanders; 17th century (Albert and Isabella).

90 EDGING (*passement*); 16th century.

91 FLANDERS (*geuzenkant*); 17th century.

92 FRAGMENT, Flanders ; 17th century (Albert and Isabella).

93 FLANDERS ; 17th century (Albert and Isabella).

94 FLANDERS ; 17th century (Albert and Isabella).

95 POINT COUPÉ ; 16th century.

96 FLANDERS ; 17th century (Albert and Isabella).

97 FLANDERS ; 17th century (Albert and Isabella).

98 FLANDERS ; 17th century (Albert and Isabella).

99 FLANDERS ; 17th century (Albert and Isabella).

100 FLANDERS ; 17th century (Albert and Isabella).

101 BAS D'AUBE, Mechlin ; Empire period.

102 MECHLIN ; 18th century.

103 MECHLIN ; Empire period.

104 INSERTION, Old Brussels ; 18th century.

105 BAS D'AUBE, Mechlin ; 18th century.

106 CHALICE COVER, old Brussels, with *droschel* ground ; 18th century.

107 CHALICE COVER, Valenciennes, in the manner of Mechlin ; 18th century.

108 MECHLIN ; Empire period.

109 OLD BRUSSELS, Point d'Angleterre, with *droschel* ground ; 18th century.

110 CROWN OF CAP, old Brussels, Point d'Angleterre ; 18th century (Louis XV).

111 COLLAR, Point d'Argentan ; 18th century (Louis XV).

112 MECHLIN ; 18th century.

113 TWO FRAGMENTS, Mechlin ; 18th century.

114 JABOT, Mechlin ; 18th century (Louis XV).

115 PAIR OF CUFFS, old Brussels ; 18th century.

116 VALENCIENNES ; 18th century (Louis XV).

117 BAS D'AUBE, Valenciennes ; 17th century.

118 VALENCIENNES ; 18th century.

119 VALENCIENNES ; 18th century.

120 VALENCIENNES ; Empire period.

121 BINCHE ; 17th century.

122 BINCHE ; 17th century.

123 BINCHE ; 17th century.

124 BINCHE ; 17th century.

125 BINCHE ; 17th century.

126 BINCHE ; 17th century.

127 Church Cloth, in Cambric, with Binche edgings and insertions; 18th century.

128 Mechlin; 18th century.

129 Mechlin; 18th century.

130 Mechlin; Empire period.

131 Mechlin (design of Dolphin); 18th century (Louis XV).

132 Mechlin (design of Eagle); 18th century (Louis XV).

133 Mechlin (design of Butterflies); 18th century (Louis XV).

134 Mechlin (design of Stags); 18th century (Louis XV).

135 Lappet, Mechlin; 18th century.

136 Mechlin; 18th century (Louis XV).

137 Mechlin; 18th century.

138 Mechlin; 18th century (Louis XV).

139 Pair of Lappets, Mechlin; 18th century.

140 Mechlin; 18th century (Louis XV).

141 Mechlin; 18th century.

142 Mechlin; 19th century.

143 Mechlin; 18th century.

144 Mechlin; Empire period.

145 BARBE, Mechlin ; 18th century

146 MECHLIN (design of Neptune and Dolphins) ; 18th century.

147 BARBE, Mechlin ; 18th century.

148 OLD BRUSSELS, two lappets joined together ; 18th century (Louis XV).

149 CROWN OF CAP, old Brussels, Point d'Angleterre, with *droschel* ground ; 18th century (Louis XVI).

150 COLLAR, Point d'Argentan ; 18th century (Louis XV).

151 SLEEVE TRIMMINGS, old Brussels, with needlepoint on *droschel* ground ; 18th century.

152 LAPPET, old Brussels ; 17th century (Louis XIV).

153 FRAGMENT, old Brussels ; 17th century (Louis XIV).

154 FRAGMENT, old Brussels ; 17th century (Louis XIV).

155 BARBE, Old Brussels ; 18th century.

156 OLD BRUSSELS ; 17th century (Louis XIV).

157 OLD BRUSSELS, Point d'Angleterre, with *droschel* ground ; 18th century.

158 OLD BRUSSELS, with *droschel* ground ; 18th century (Louis XV).

159 BARBE, Point d'Alençon ; 18th century.

160 OLD BRUSSELS, with needlepoint appliqué on *droschel* ground ; 18th century.

161 LAPPET, Point d'Argentan; 18th century (Louis XV).

162 POINT D'ALENÇON; 18th century.

163 COLLAR, Point d'Alençon; 18th century (Louis XV).

164 CROWN OF CAP, old Brussels, Point d'Angleterre, with *droschel* ground; 18th century (Louis XV).

In the case containing Nos. 148—164 are shown eleven Flemish gold coins of the 14th, 15th, and 16th centuries.

165 BAS D'AUBE, Flanders; 17th century.

166 FLANDERS (*lintjeskant*); 17th century.

167 BAS D'AUBE, Flanders; 17th century.

168 BAS D'AUBE, Flanders (*lintjeskant*); 17th century.

169 BAS D'AUBE, Flanders; 17th century.

170 FLANDERS; 17th century.

171 BAS D'AUBE, Flanders; 17th century.

172 FLOUNCE, Flanders, 17th century.

173 FLANDERS; 17th century.

174 FLANDERS; 17th century (Albert and Isabella).

175 FLANDERS (*lintjeskant*); 17th century.

176 FLANDERS; 17th century.

177 FLANDERS; 17th century.

178 FLANDERS; 17th century.

179 BAS D'AUBE, Flanders; 17th century.

180 CHURCH CLOTH, Broderie de Dinant, edged with point plat de Venise; 16th century.

181 FLANDERS; 17th century.

182 FLANDERS; 17th century.

183 FLANDERS (*lintjeskant*); 17th century.

184 FLANDERS; 17th century.

185 FLANDERS; 17th century.

186 FLANDERS; 17th century.

187 FLANDERS (*lintjeskant*); 17th century.

188 FLANDERS; 17th century.

189 FLOUNCE, Flanders; 17th century.

190 BAS D'AUBE, old Bruges; 17th century.

191 OLD RUSSIAN LACE, or Milanese; 17th century.

192 FLOUNCE, made of four Laces of different designs, Flanders (*Geuzenkant*); 17th century.

193 FRAGMENT, Flanders; 17th century.

194 END OF SCARF (?) Flanders; 17th century.

195 ALTAR FRONTAL, Flanders (*lintjeskant*); 17th century.

196 Drawn Thread Work and Embroidery, Broderie de Dinant; 17th century (Louis XIV).

197 Flanders; 17th century (Albert and Isabella).

198 Veil, Chantilly; 19th century.

199 Veil, Chantilly; 19th century.

199A Veil, Chantilly; 19th century.

200 Veil, Chantilly, made at Geeraardsbergen (grammont); 19th century.

201 Veil, Chantilly; 19th century.

202 Veil, Chantilly; 19th century.

203 Veil, Chantilly; 19th century.

204 Veil, Chantilly; 19th century.

205 Veil, Chantilly; 19th century.

206 Flounce, Flanders; 17th century.

207 Flanders; 17th century.

208 Flounce, Guipure de Paris; 18th century.

209 Flounce, Guipure de Paris; 18th century.

210 Flanders; 17th century.

211 Lille; 18th century (Louis XVI).

212 Vieux Point de Paris, made at Geeraardsbergen; 19th century.

213 BORDER, Lille, made in the province of Antwerp; 19th century.

214 VIEUX POINT DE PARIS, made at Geeraardsbergen; 19th century.

215 FLANDERS, in the manner of Binche; 18th century.

216 BINCHE; 17th century.

217 LILLE; 19th century.

218 VIEUX POINT DE PARIS, made at Geeraardsbergen; 19th century.

219 BORDER, Lille; 19th century (Louis Philippe).

220 MECHLIN; 19th century.

221 VIEUX POINT DE FLANDRE, in the manner of Binche; 18th century.

222 VIEUX POINT DE FLANDRE, in the manner of Mechlin; 18th century.

223 VIEUX POINT DE PARIS; 18th century.

224 BORDER, Lille; 19th century (Louis Philippe).

225 MECHLIN, two pieces; 19th century.

226 VIEUX POINT DE FLANDRE (*trollekant*); 18th century.

227 MECHLIN; 19th century.

228 LILLE, made at Turnhout in the province of Antwerp; 19th century (Louis Philippe).

229 LILLE; 19th century.

230 BINCHE; 17th century.

231 VIEUX POINT DE FLANDRE; 18th century.

232 BORDER, Lille; 19th century (Louis Philippe).

233 VALENCIENNES; 19th century (Louis Philippe).

234 PAIR OF CUFFS, Lille; 19th century.

235 BABY'S CAP, Valenciennes; 19th century.

236 PAIR OF CUFFS, Brussels needlepoint appliqué with Lille edging; 19th century.

237 SQUARE PIECE OF VALENCIENNES, made at Zonnebeke, near Ypres, 1825.

In the middle is a garland of flowers and buds; on the sides a ground called "boules de neige." Near the centre on the left and right, the "Eye of God;" at the bottom four birds and M. C. Zonebeke. A curious piece made by the best worker to honour the workmistress on her birthday.

238 BRUSSELS APPLIQUÉ; 19th century.

239 FLEMISH CAP, edged with Valenciennes; 19th century.

240 COLLAR, Brussels appliqué; 19th century (Louis Philippe).

241 COLLAR, Brussels needlepoint appliqué; 19th century.

242 COLLAR, Brussels appliqué; 19th century.

243 COLLAR, Brussels appliqué; 19th century.

244 COLLAR, Rosaline, made at Courtrai; modern.

245 COLLAR WITH INSERTION, Mechlin; 19th century.

246 COLLAR, Brussels appliqué; 19th century.

247 COLLAR, Brussels appliqué; 19th century (Louis Philippe).

248 COLLAR, Brussels; 19th century.

249 PAIR OF CUFFS, Brussels needlepoint appliqué; 19th century.

250 PAIR OF CUFFS, Brussels needlepoint appliqué; 19th century.

251 COLLAR, Brussels appliqué; 19th century.

252 COLLAR, Brussels appliqué; 19th century.

253 COLLAR, Brussels appliqué; 19th century.

254 COLLAR, Mechlin; 19th century.

255 COLLAR, Ghent lace; 19th century.

This has the appearance of being Valenciennes lace; but the design and ground are here made separately, whereas in Valenciennes they would be made with the same threads.

256 COLLAR, Lille; 19th century.

257 COLLAR, Lille 19th century.

258 PAIR OF CUFFS, Mechlin; 19th century.

259 COLLAR, Valenciennes; 19th century.

260 COLLAR, Brussels appliqué; 19th century.

261 COLLAR, Lille, with Mechlin insertion; 19th century.

262 COLLAR, Valenciennes; 19th century (Louis Philippe).

263 PAIR OF CUFFS, Brussels needlepoint appliqué; 19th century.

264 COLLAR, Mechlin; 19th century.

265 COLLAR, Valenciennes; 19th century.

266 COLLAR, Mechlin; 19th century.

267 COLLAR, Brussels appliqué; 19th century.

268 FRAGMENT, Mechlin, in the manner of Valenciennes; 18th century.

269 COLLAR, Brussels appliqué; 19th century (Louis Philippe).

270 BINCHE; 17th century.

271 FRAGMENT, Flanders; 18th century.

272 VALENCIENNES; Empire period.

273 VALENCIENNES; 18th century (Louis XV).

274 VALENCIENNES; Empire period.

275 VALENCIENNES, made at Nevele; modern.

276 INSERTION, Valenciennes; 19th century (Louis Philippe).

277 VALENCIENNES, made at Nevele; modern.

278 VALENCIENNES; Empire period.

279 VALENCIENNES; Empire period.

280 VALENCIENNES; 18th century (Louis XV).

281 TWO PIECES, Valenciennes; 18th century.

282 TWO PIECES, Valenciennes; 18th century.

283 EDGING, Valenciennes; 19th century.

284 VALENCIENNES (modern), made at Nevele; 19th century.

285 VALENCIENNES; 19th century (Louis Philippe).

286 VALENCIENNES; Empire period.

287 VALENCIENNES; 18th century.

288 FRAGMENT, Flanders; 18th century.

289 VALENCIENNES; 19th century (Louis Philippe).

290 VALENCIENNES; 19th century (Louis Philippe).

291 VALENCIENNES; Empire period.

292 VALENCIENNES; Empire period.

293 VALENCIENNES; Empire period.

294 TWO PIECES, Valenciennes; 18th century.

295 DUCHESSE; 19th century.

296 DUCHESSE; 19th century.

297 DUCHESSE; 19th century.

298 DUCHESSE; 19th century.

299 DUCHESSE; 19th century.

300 DUCHESSE; 19th century.

301 PAIR OF CUFFS, Duchesse; 19th century.

302 VEIL, Chantilly; 19th century.

303 VEIL, Chantilly; 19th century.

304 HEAD-DRESS, Chantilly; 19th century.

305 BARBE, Chantilly, made at Geeraardsbergen; 19th century.

306 SUNSHADE COVER, Chantilly, made at Geeraardsbergen; 19th century.

307 HANDKERCHIEF, made at Geeraardsbergen; 19th century.

308 SUNSHADE COVER, Chantilly, made at Geeraardsbergen; 19th century.

309 MACHINE-MADE CHANTILLY; 19th century.
Included to show how closely imitation can be made to resemble real lace.

310 BARBE, Chantilly; 19th century.

311 SUNSHADE COVER, Chantilly, made at Geeraardsbergen; 19th century.

312 SUNSHADE COVER, Chantilly, made at Geeraardsbergen; 19th century.

313 HEAD-DRESS, Chantilly; 19th century.

314 HEAD-DRESS, Chantilly; 19th century.

315 FLOUNCE, Chantilly, made at Geeraardsbergen; 19th century.

316 BARBE, Chantilly; 19th century.

317 VALENCIENNES; 18th century.

318 VIEUX POINT DE FLANDRE, in the manner of Binche; 18th century.

319 VALENCIENNES; 19th century.

320 VALENCIENNES; 18th century.

321 VALENCIENNES; 19th century.

322 VALENCIENNES; 18th century (Louis XVI).

323 VALENCIENNES; 18th century (Louis XV).

324 BARBE, Valenciennes; 18th century.

325 VALENCIENNES, 19th century.

326 VALENCIENNES; Empire period.

327 VALENCIENNES; 18th century.

328 VALENCIENNES; 18th century.

329 VALENCIENNES; 18th century.

330 INSERTION, Mechlin; 19th century.

331 MECHLIN; 19th century.

332 MECHLIN; 19th century.

333 MECHLIN; 19th century.

334 MECHLIN; 18th century.

335 MECHLIN, two pieces; 18th century.

336 MECHLIN, two pieces; 18th century.

337 MECHLIN; 19th century.

338 FRAGMENT, Vieux Point de Flandre (*trollekant*); 18th century.

339 MECHLIN; 19th century.

340 MECHLIN; 18th century.

341 MECHLIN; 19th century.

342 THREE FRAGMENTS, Mechlin; 19th century.

343 MECHLIN; 18th century.

344 MECHLIN; 18th century.

345 MECHLIN; 19th century.

346 MECHLIN; 18th century.

347 MECHLIN; 19th century (Louis Philippe).

348 Insertion, Mechlin ; modern.

349 Mechlin ; Empire period.

350 Two Pieces, Mechlin ; 18th century.

351 Mechlin ; 18th century.

352 Valenciennes ; 19th century (Louis Philippe).

353 Pair of Cuffs, Mechlin and embroidery ; 19th century.

354 Collar, Valenciennes ; 19th century.

355 Collar, Mechlin and darned work ; 19th century.

356 Collar, Valenciennes ; Empire period.

357 Collar, Lille ; 18th century.

358 Collar, with insertion, Mechlin ; 19th century.

359 Collar, with insertion, Mechlin ; 19th century.

360 Collar, with embroidery, Mechlin ; 19th century.

361 Collar, Mechlin ; 18th century.

362 Collar, Mechlin ; 19th century.

363 Collar, Lille ; 18th century (Louis XVI).

364 Collar, with insertion, Lille ; 19th century.

365 COLLAR, Lille; 19th century.

366 COLLAR, with insertions, Mechlin; 19th century.

367 COLLAR, Valenciennes; 19th century.

368 COLLAR, Mechlin; 19th century.

369 COLLAR, with insertion, Mechlin; 19th century.

370 PAIR OF CUFFS, Cambric, edged with Mechlin 19th century.

371 COLLAR, Mechlin; 19th century.

372 COLLAR, Mechlin; 19th century.

373 PAIR OF EMBROIDERED CUFFS, with Mechlin insertion and Lille lace; 19th century.

374 PAIR OF CUFFS, Lille; 19th century.

375 COLLAR, Lille; 19th century.

376 PAIR OF EMBROIDERED CUFFS, edged with Mechlin; 19th century.

377 COLLAR, with insertion, Mechlin; 19th century.

378 BORDER, Valenciennes; 19th century.

379 COLLAR, embroidery and Valenciennes; 19th century.

380 PAIR OF CUFFS, Mechlin; 19th century.

381 COLLAR, Valenciennes; 19th century.

382 PAIR OF CUFFS, Valenciennes; 19th century.

383 COLLAR, with embroidery and insertion, Mechlin; 19th century.

384 PAIR OF CUFFS, old Brussels, with edging of Vieux Point de Flandre (*trollekant*); 18th century.

385 COLLAR, with insertion, Mechlin; 19th century.

386 COLLAR, Mechlin; 18th century.

387 PAIR OF CUFFS, Mechlin; 19th century.

388 LACE (*passement*); 16th century.

388A EIGHT FRAGMENTS, old Brussels; 17th century.

389 HANDKERCHIEF, Brussels with needlepoint; modern.

390 HANDKERCHIEF, Brussels; modern.

391 HANDKERCHIEF, Cambric, edged with Mechlin; 19th century.

392 HANDKERCHIEF, edged with Mechlin; 19th century.

393 HANDKERCHIEF, drawn thread, Cambric, edged with Lille.

394 HANDKERCHIEF, Cambric, with insertion and edging of Valenciennes; 19th century.

395 HANDKERCHIEF, embroidered Cambric, edged with Valenciennes; Empire period.

396 HANDKERCHIEF, embroidered Cambric, edged with Valenciennes; 19th century.

397 HANDKERCHIEF, embroidered Cambric, edged with Mechlin; 19th century.

398 HANDKERCHIEF, embroidered Cambric, edged with Point de Lille; 19th century.

399 FRAGMENT of Handkerchief, embroidered Cambric, edged with Vieux Point de Flandre; 18th Century.

400 BAS D'AUBE, old Brussels, Point d'Angleterre with *droschel* ground; 17th century.

401 FLOUNCE, old Brussels, Point d'Angleterre with *droschel* ground; 18th century.

402 FLOUNCE, old Brussels; 18th century.

403 VEIL, Chantilly; 19th century.

404 VEIL, Chantilly; 19th century.

405 BARBE, Chantilly; 19th century.

406 BARBE, Chantilly; 19th century.

407 BARBE, Chantilly; 19th century.

408 FLOUNCE, Chantilly ; 19th century.

Time alone and not wear is responsible for the condition of this piece of Lace.

409 SPANISH LACE, made at Geeraardsbergen ; 19th century.

410 SHAWL, Chantilly ; 19th century.

411 BERTHE, Chantilly ; 19th century.

412 CAPE, Chantilly ; 19th century.

413 BERTHE, Chantilly ; 19th century.

414 BERTHE, Chantilly ; 19th century.

415 CAPE, Chantilly ; 19th century.

416 FLOUNCE, Chantilly ; 19th century.

417 FLOUNCE, Chantilly ; 19th century.

418 FLOUNCE, Chantilly, 19th century.

419 FLOUNCE, Chantilly ; 19th century.

420 BERTHE, Chantilly ; 19th century.

421 FAN, Chantilly, made at Geeraardsbergen ; 19th century

422 FAN, Chantilly, made at Geeraardsbergen ; 19th century.

423 CAPE, Chantilly ; 19th century.

244 SHAWL, Chantilly, made at Geeraardsbergen ; 19th century.

425 SHAWL, Chantilly, made at Geeraardsbergen ; 19th century.

426 CAPE, Chantilly ; 19th century.

427 CAPE, Chantilly, Guipure de Soie ; 19th century.

428 SCARF, Spanish lace, made at Geeraardsbergen ; 19th century.

429 VEIL, Brussels appliqué ; 19th century (Louis Philippe).

430 SHAWL, Brussels appliqué ; 19th century (Louis Philippe).

431 HEAD-DRESS, Brussels appliqué ; 19th century (Louis Philippe).

432 PAIR OF SLEEVES, Brussels appliqué ; 19th century (Louis Philippe).

433 FLOUNCE, Brussels appliqué ; 19th century (Louis Philippe).

434 BLONDE, made at Geeraardsbergen ; 19th century.

435 VIRGIN'S VEIL, Blonde, made at Geeraardsbergen ; 19th century.

436 FLOUNCE, Brussels appliqué ; 19th century.

437 FLOUNCE, Brussels appliqué ; 19th century (Louis Philippe).

438 VEIL, Brussels needlepoint appliqué ; 19th century.

439 FLOUNCE, Brussels needlepoint appliqué ; Empire period.

440 CAPE, Brussels appliqué ; 19th century.

441 HANDKERCHIEF, Brussels appliqué ; 19th century (Louis Philippe).

442 HANDKERCHIEF, Brussels appliqué ; 19th century.

443 HANDKERCHIEF, Brussels appliqué ; 19th century.

444 VEIL, Brussels appliqué ; 19th century (Louis Philippe).

445 FLOUNCE, Brussels needlepoint appliqué ; Empire period.

446 MARRIAGE VEIL, Brussels, with *droschel* ground ; about 1815.

In the case containing No. 446 are exhibited a number of Old Flemish rings, pendants, chains, and clasps.

447 PILLOW AND BOBBINS USED IN THE MAKING OF PILLOW LACE.

Kindly lent by Miss Madge Roberts, who is engaged in teaching lacemaking to the children of Ancoats School for Cripples.

448 PARCHMENTS (*perkementen*), with their respective patterns (*patronen*), used by the lacemakers for their work: (*a*) Lille; (*b*) Mechlin; (*c*) Ancien point de Paris.

449 25 PATTERNS OF VALENCIENNES, made at Courtrai in the middle of the 19th century.

The two illustrations in Room 6 showing details of Needlepoint Lace and Pillow-made Lace magnified, are taken from "Point and Pillow Lace," by A. M. S. (*i.e.*, A. Mary Sharp). John Murray, 1913.

The arranging of the lace in the cases is the work of Madame MACLEOD and Mrs. HAWARD.

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